

ÁLVARO SIZA VIEIRA

Vjerovati u kontinuitet

ÁLVARO SIZA VIEIRA

Believing in Continuity

razgovarali
interviewed by



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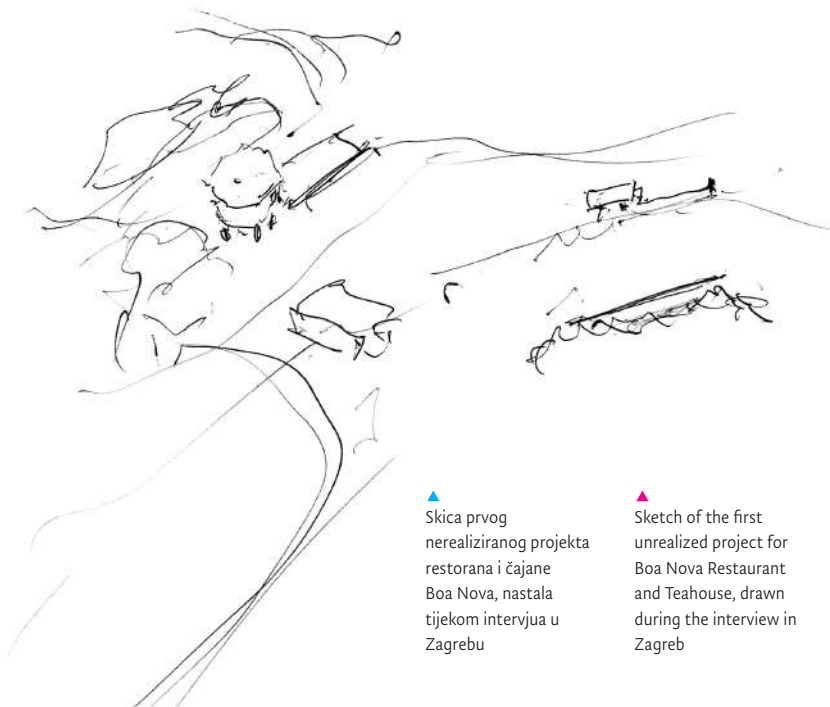
Razgovarali u Zagrebu 25. studenog 2014.

¶ Álvaro Siza Vieira, jedan od doajena i glavnih aktera današnje arhitektonske scene i danas radi isto toliko intenzivno i predano kao pred više desetljeća. Taj rad pratimo s interesom i poštovanjem. Prije devet godina razgovarali smo s njim u njegovu atelijeru u Portu, u kući koju je projektirao za rad svog učitelja Távore, mlađeg kolege Souta i za svoj vlastiti rad. Pažnja i nadahnuo promišljanje, koji su nas impresionirali tada, ponovili su se i prigodom našeg razgovora u Zagrebu. I prigodom ovog najnovijeg susreta došao je do izražaja njegov umjetnički, stručni i ne manje važno – socijalni angažman.

Interviewed in Zagreb on 25 November 2014

¶ Álvaro Siza Vieira, one of the most respected and most important figures of the contemporary architectural scene, is still extremely dedicated and works as intensively as several decades ago, when he started his career in architecture. We follow his work with interest and respect. Nine years ago we talked to him at his studio in Porto, in the house he designed for his teacher Távora, younger colleague Souto and himself. His attentiveness and inspiring reflections we were impressed by then, amazed us again, when we talked to him in Zagreb. During this latest meeting with him, Siza expressed his artistic, expert and, not the least important, social engagement.





▲ Skica prvog nerealiziranog projekta restorana i čajane Boa Nova, nastala tijekom intervjua u Zagrebu

▲ Sketch of the first unrealized project for Boa Nova Restaurant and Teahouse, drawn during the interview in Zagreb

Vernakularno u Malagueiri nije prisutno kao stil ili formalna odluka, već u vernakularnom možete naći ekonomično optimiziranje uvjeta stanovanja

Vernacular in Malagueira is there not as a style or formal decision, but in the vernacular you find economical way to optimize the conditions for the houses

(NG)





▲ Restoran i čajana Boa Nova,
 ▲ Leça da Palmeira, Matosinhos,
 Portugal, 1963., fotografije
 nakon obnove 2014.

▲ Boa Nova Restaurant and Teahouse,
 ▲ Leça da Palmeira, Matosinhos,
 Portugal, 1963., photographs after the
 restoration in 2014

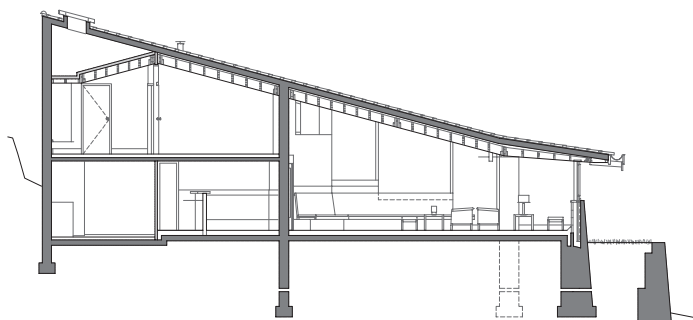
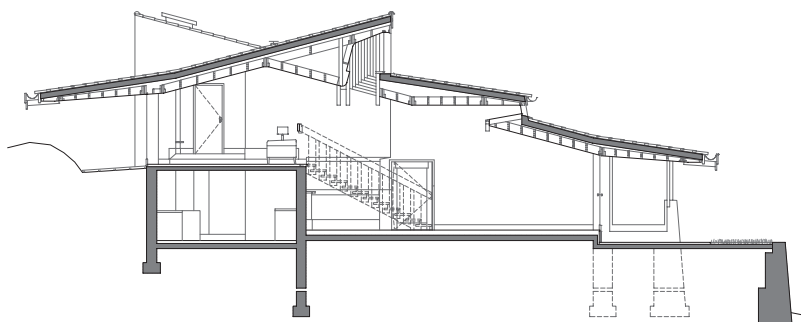
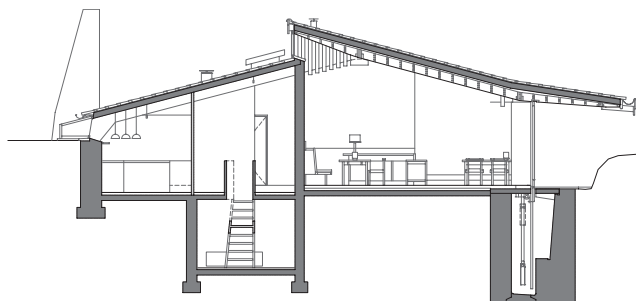
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ORIS — Počeli bismo s atipičnim arhitektonskim zadatkom: obnovom zgrade koju ste projektirali. Trenutačno završavate obnovu restorana Boa Nova. Ovo je druga obnova, prva je završena 1991. ▲ ÁLVARO SIZA VIEIRA — Prva u stvari nije bila obnova. Druga, koja se sada odvija, opsežna je obnova jer je zgrada bila prazna gotovo čitavu godinu, bez ikakva osiguranja. Prvo su pokrali bakar, a da bi to uspjeli, odstranili su crijepeve tako da je voda prodrla unutra. Bojao sam se da će sve biti nemoguće popraviti.

ORIS — To je bila jedna od Vaših prvih zgrada – bili ste jako mladi. ▲ ÁLVARO SIZA VIEIRA — Imao sam 25 godina kada sam je završio. Zgrada je otvorena 1962., ali završena je 1960. Prošlo je, dakle, 52 godine od njezina otvorenja. Iako zgrada pripada općini, zajednica nije napravila ništa da je očuva; nisu čak postavili ni čuvara pa je razbijeno staklo, pokraden interijer... Namještaj je bio u tako lošem stanju da smo morali napraviti novi, potpuno jednak. Zapravo je izrađen po uzoru na stari. Glavni je zadatak projekta obnove bio utvrditi metode obnove zgrade, a i kuhinja je morala biti sasvim izmijenjena. U staroj je zgradi hladnjak u kuhinji imao prekrasna drvena vrata sa starom kvakom koji je također ukraden. No jako smo sretni s izborom izvođača radova; izvrsno je odradio posao. Angažirali smo ljude koji se bave obnovom starog namještaja i smislili smo način na koji se mogu ukloniti mrlje od vlage. To je jako dobro napravljeno.

ORIS — Što je s detaljima? Jeste li koristili iste detalje, na primjer za krov, kao na originalnoj zgradi? ▲ ÁLVARO SIZA VIEIRA — Prozore i sve ostalo morali smo samo obnoviti. Drvo je ostalo u jako dobrom stanju i lijepo funkcionira pokraj mora. Morali smo ga obnoviti, ali nismo ga morali mijenjati.



▲ Restoran i čajana Boa Nova, Leça da
 Palmeira, Matosinhos, Portugal, 1963.,
 presjeci

▲ Boa Nova Restaurant and Teahouse,
 Leça da Palmeira, Matosinhos, Portugal,
 1963, sections

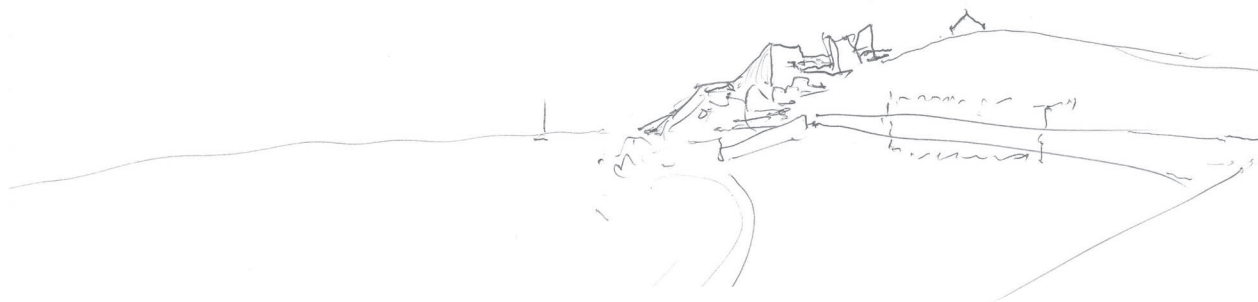
ORIS — Je li bilo problema povezanih s fizičkim aspektima zgrade? Na primjer, novim energetskim zahtjevima za prozore. Niste se morali nositi s problemima obnove u tom fizičkom smislu? **ÁLVARO SIZA VIEIRA** — Nisam se suočavao s tim problemima jer je zgrada klasificirana kao nacionalni spomenik. Odobrili su nam da se fizika zgrade ne mijenja. No, to nije problem jer se zgrada nalazi uz more, gdje je temperatura umjerenjena i gdje nikad nije jako hladno. Eksterijer je bio u užasnom stanju — rasvjeta je bila oštećena, stražnji dio bio je pretvoren u parkiralište no na to smo gledali kao na priliku za poboljšanje. Kada su me angažirali na projektu obnove, rekao sam da želim obnoviti cijeli kompleks pa smo postavili novu rasvjetu, očistili okoliš i posadili nove biljke tako da se automobili više nisu mogli parkirati.

ORIS — Biste li se složili da se u ovoj Vašoj prvoj realizaciji nalaze mnogi motivi koji se poslije pojavljuju u Vašim radovima? Odnos objekta i krajolika, na primjer; Boa Nova djeluje poput ptičjeg gnijezda između stijena, a iz tog odnosa proizlazi određena tenzija. **ÁLVARO SIZA VIEIRA** — Da. Tada sam radio s Távorom, u njegovu uredu. Općina je raspisala natječaj i Távor se tada nije htio time baviti zbog opsega ostalog posla. Tada je

ORIS — We would like to start with an atypical architectural task: restoring your own building. Currently you are finishing the restoration of the Boa Nova Restaurant. This is the second restoration; the first one was completed in 1991. **ÁLVARO SIZA VIEIRA** — In fact, the first one was not really a restoration. The second, this one now, was a comprehensive restoration because the building was left empty during almost one year, without security. So, the first thing was that people came and stole the copper. To steal copper, they had to put out the tiles and then the water entered. I was afraid that everything would be ruined beyond repair.

ORIS — It is one of your first buildings — you were still very young. **ÁLVARO SIZA VIEIRA** — When I made it I was 25. The building was opened in 1962, but it was finished in 1960. So, 52 years have passed since the opening. Even though the house belongs to the municipality, they did nothing to preserve it, they didn't even put a guardian there... So the glass was broken; people stole things in the interior. The furniture was treated so badly that we had to make new one, and we made it just as it used to be. In fact, it was produced with the moulds of the old furniture. The main thing in the restoration





također bio uključen u kongres CIAM-a i sl. Rekao je tada svojim suradnicima, a bilo nas je pet, da možemo raditi na natječaju, a da će on potpisati svoju tvrtku. Mi tada, naime, još nismo mogli potpisivati projekte jer još nismo bili arhitekti. Távora je s nama otišao na lokaciju i rekao gdje bismo trebali postaviti zgradu. Uspaničili smo se jer je zadatak bio jako težak, ali počeli smo raditi i prijavili se na natječaj. No, jednu godinu kasnije, kada smo radili izvedbene planove, nisam bio zadovoljan.

ORIS — Nakon što ste pobijedili na natječaju. ♣ **ÁLVARO SIZA VIEIRA** — Da, nakon toga. Bio sam tada jako mlad, ne baš dijete, ali gotovo dijete. Nisam imao iskustva, napravio sam do tada samo niz od tri kuće, također u Matosinhosu. Moji prijatelji, ostali kolege, također. Nakon jedne godine shvatio sam da razlog mog nezadovoljstva ne leži u lošim detaljima, već u temeljnoj grešci. Prvi projekt sadržavao je heksagonalnu zgradu koja je bila na stupovima. Shvatio sam tada da to rješenje nije bilo dobro i počeo o tome razmišljati. Jednu sam noć tako probdio i shvatio da su stijene složene i da bi krov trebao slijediti topografiju. Sljedećeg sam jutro predstavio ideju kolegama i dobrim prijateljima i rekao im da sam uvidio temeljnu grešku i smislio rješenje. Rekli su mi da sam lud, da nakon godine dana rada ne možemo samo tako mijenjati projekt, da su umorni i da bismo trebali razgovarati s Távorom da vidimo što će on reći. Predstavili smo ideju Távoru i on je rekao da je to rješenje puno bolje. Svi su zatim prihvatili moj prijedlog i složili se da ćemo na njemu raditi. Tijekom izgradnje ostali smo samo

project was to establish how to restore the building, while the kitchen had to be completely removed. In the old project the refrigerator in the kitchen had a beautiful wooden door with the old knob, so it was stolen as well. But we are very happy with the choice of the contractor; he made it very well. For the treatment of wood we called old men that restored old furniture and we thought of the way to have the humidity stains removed. It was handled well.

ORIS — How about the details? Did you use the same details for the roof, for example, as the original? ♣ **ÁLVARO SIZA VIEIRA** — The windows and all that was there, we only had to renovate it. The wood is very good; it also works very well next to the sea. We had to treat it too, but we did not have to substitute it.

ORIS — And there were no issues that were related to the physics of the building. For example, new energetic requirements for the windows. You didn't have to deal with updating the building in its physical sense? ♣ **ÁLVARO SIZA VIEIRA** — I did not have to make those adjustments because this building is classified as a national monument. We had authorization not to change the physics of the building. But that is not a problem because this is on the sea, the temperature is moderate, you never have very cold weather. The exterior area was a disaster, the lighting was damaged, the rear was transformed into a parking, but we saw that as an opportunity. When I was told to do the restoration, I said that I wanted to make a restoration

▲ Skica realiziranog projekta restorana i čajane Boa Nova, nastala tijekom intervjua u Zagrebu

▲ Sketch of the realized project for Boa Nova Restaurant and Teahouse, drawn during the interview in Zagreb

Nova generacija studenata Fakulteta arhitekture u Portu u obnovljenom paviljonu Carlos Ramos koji je projektirao Álvaro Siza Vieira, a izgrađen je 1986.

▼
A new generation of students of the Faculty of Architecture in Porto inside the restored Carlos Ramos Pavilion designed by Álvaro Siza Vieira, built in 1986

ja i još jedan kolega koji mi je pomagao. To je priča o tome. No, pobijedili smo na natječaju zbog Távora odluke o lokaciji. Bio je to početak prakse raspisivanja natječaja za projekte.

ORIS — Da, kasne 1950-te i rane 1960-te bile su jako važne za portugalsku arhitekturu. Čak ste pisali o tom razdoblju emancipacije moderne arhitekture. ▼ ÁLVARO SIZA VIEIRA — To je razdoblje bilo važno za moju generaciju iz nekoliko razloga. Jedan razlog bio je činjenica da je rat završio 1945. i da su fašistički režimi propali. Portugalski režim nije više imao potporu što je omogućilo značajne promjene. Prije toga do nas je dolazilo jako malo informacija, jedini časopis koji smo dobivali, pa čak i tijekom Drugog svjetskog rata, bio je *L'Architecture*

of the surroundings as well, so we made new lights for the area around, we cleaned it, we replanted the vegetation and removed the parking.

ORIS — Would you say that in this first realization of yours most of the topics that came afterwards in your work are already there? For example, the relation of the object and the landscape, it is like a bird's nest between these rocks, and there is certain tension which is produced from this relation.

▼ ÁLVARO SIZA VIEIRA — Yes. I was working with Távora at that time, in his office. The municipality opened a competition and Távora, in that moment, did not want to participate because of ongoing work. He was also involved at that time with CIAM congress and so on. And so he said to his collaborators, there were five of us, you can do this and I will sign the project documentation. Because we could not sign the project, we were not architects yet. Távora went with us to the site and he said — the building should be placed here. And we panicked because it was very difficult. We began working and we presented a project at the competition. But after one year, while making the executive drawings, I was not happy at all.

ORIS — After winning the competition? ▼ ÁLVARO SIZA VIEIRA — Yes, after winning. I was a boy, not exactly a child, but almost a child, I did not have experience. I had only made a sequence of three houses, also in Matosinhos. My friends, the other colleagues also. After one year, I realized that the reason for my dissatisfaction was not in the details there was a fundamental mistake. The first project had a hexagonal building which was on pillars. Then I realized that the solution was not good. And I began thinking about that. And one night I did not sleep, I realized that the main thing was that these rocks were complex, and the roof should follow the topography. And in the morning, I presented it to my colleagues and good friends, and I told them — there is a mistake, fundamental, and I thought of this solution. And they told me I was crazy, they were tired of working on this project for one year, and hesitant to change it, so they said let's speak with Távora to see what he will say. We went to Távora, he looked at, and he said — this is better, this is much better. Then everybody accepted my proposal. We went with the new solution, and all of them agreed to work. During construction, I was the only one who remained — only me and another colleague, to assist. That is the story. But, the competition was won because of Távora's decision about the site. It was the beginning of using competition for projects.

ORIS — Yes, late '50s and early '60s were very important times for Portuguese architecture; you even wrote about that, it was a period of emancipation of modern architecture.



(NG)

d'Aujourd'hui, i ništa više. Škola nije imala knjižnicu, bio je *beaux arts* sustav, profesori su bili na kraju karijere. Režim je tijekom svih prijašnjih godina nametnuo određenu vrstu nacionalnog stila.

ORIS — Određenu varijaciju neoklasičnog stila? ▲ **ÁLVARO SIZA VIEIRA** — Mnogo se toga temeljilo na vernakularnoj arhitekturi, osim javnih zgrada poput Palače pravde ili Gradske vijećnice koje su bile u neoklasičnom stilu. Uzori su bili, naravno, njemački i talijanski, no njemački je model bio preskup i pretežak. Portugalski fašistički režim nije bio tako represivan i okrutan kao u Njemačkoj. Bio je to drugi tip diktature koji je rezultirao siromaštvom. Ljudi su emigrirali i 1960-ih mnogi su otišli u parišku regiju. Znali smo reći da je Pariz najveći portugalski grad. To otvaranje bilo je jako važno te još i nadopunjeno dolaskom nove generacije profesora. U Portugalu su bila samo dva fakulteta. Carlosa Ramosa nisu primili na Fakultet u Lisabonu pa je došao u Porto. Bio je vrlo inteligentan čovjek i imao je mnogo veza. Bio je blizak školi Bauhaus, a bio je ravnatelj kada je trebalo zamijeniti puno starih profesora... Tada nije bilo natječaja i Ramos je mogao birati i izabrao je novu generaciju, jako mlade ljude i zapravo je izabrao najbolje. Neki od starih profesora ostali su još neko vrijeme pa mladi nisu bili plaćeni, već su volontirali, ali ta je generacija htjela sve izgraditi iz temelja — kolegij, profesionalne uvjete za arhitekta. Arhitekti tada nisu bili tako važni kao inženjeri; bilo ih je malo i njihovo se mišljenje nije osobito cijenilo. Bio sam jako dobar u srednjoj školi i prijatelji su mi znali reći: *Dobar si učenik, s izvrsnim klasifikacijama, zašto si se odlučio za arhitekturu?* Kada sam počinjao, izgradio sam tri kuće i restoran. Jedan mi se graditelj na novom objektu obraćao kao inženjeru. Rekao sam mu: *Ako mi se želite obraćati kao profesionalcu, ja sam arhitekt.* No on je odgovorio: *Ali jako Vas poštujem, divim Vam se, za mene ste inženjer.* ▼ Tako je to bilo 1950-ih: nova generacija profesora, jako dobro odabranih, otvaranje sustava. Profesor Távora bio je npr. član CIAM-a. U Portu je bio mali fakultet na kojem su vladali jako dobri međuljudski odnosi, uglavnom zbog male razlike u godinama između profesora i studenata. Tih su godina do nas vijesti dolazile putem časopisa *L'Architecture d'Aujourd'hui* i poznate knjige naziva *Brazil Builds* o novoj brazilskoj generaciji — Niemeyer, Lucio Costa, Reidy i ostali — njihov je rad izvršio veliki utjecaj, djelomično zbog povezanosti Portugala i Brazila. Prije ovoga, kada sam počeo studirati, Le Corbusier se borio za modernu arhitekturu. Nakon Le Corbusiera došao je Niemeyer, tako da se radilo o prirodnoj evoluciji. Od tog trenutka odvijalo se prirodno povećanje informacija, kontakata, utjecaja koji su se nakon Drugog svjetskog rata umnogostručili: sjevernotalijanski neoracionalizam, engleska rekonstrukcija, Amerika,



▼ **ÁLVARO SIZA VIEIRA** — For my generation, this period was very important, for different reasons. One reason is that the war had finished in 1945, so fascist regimes had fallen. The Portuguese regime did not have the support, so there was a meaningful opening. Before we had very few information, the only magazine that always arrived, even during the WWII, was *L'Architecture d'Aujourd'hui*, but nothing more. In the school there was no library, the system was a *beaux arts* system, the teachers were already near the end of their work. The regime during all those years before had practically, in public work, imposed a style, a kind of a national style.

ORIS — Some kind of variation of the neoclassical style?

▼ **ÁLVARO SIZA VIEIRA** — Much was based on vernacular architecture, except public buildings such as the Justice Palace or the Town Hall, which were neoclassical. And the models came, of course, from Germany and Italy. But the German model was too expensive and too heavy. The Portuguese fascist regime was not so hard, not so oppressive as in Germany. It was another type of dictatorship that was, in the end, keeping the people poor. People have emigrated and in the

▲ Nova generacija studenata Fakulteta arhitekture u Portu u obnovljenom paviljonu Carlos Ramos koji je projektirao Álvaro Siza Vieira, a izgrađen je 1986.

▲ A new generation of students of the Faculty of Architecture in Porto inside the restored Carlos Ramos Pavilion designed by Álvaro Siza Vieira, built in 1986

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Početak onoga što nazivamo modernim pokretom, njegova glavna karakteristika, neovisno o materijalima i stilu je društvena uloga arhitekture

The beginning of what we call modern movement, the main characteristic, independently of the material, the style, is the social service of architecture

arhitekti koji su emigrirali u Ameriku i Japan.
ORIS — Ovi utjecaji povezani su s različitim međunarodnim strujanjima, ali što je bilo specifično za Portugal? Je li se u arhitektonskim raspravama tog vremena razgovaralo o inkorporaciji vernakularnih pouka u moderni idiom? ▼ ÁLVARO SIZA VIEIRA — Različiti su razlozi tome. Jedan, koji je bio od velike važnosti, počeo je s malom knjigom, malom Távorinom publikacijom, naslova *Problem portugalske kuće*. Kasnije su se čuli komentari da je ta knjiga napisana pod utjecajem režimskog djela koje se zvalo *Portugalska kuća*. Bila je to svojevrsna Biblija primjera, stilistički leksikon. Távoru je bio već otvoren prema novim stvarima, ali jako ga je zanimala povijest i povijest

'60s, many went to the region of Paris. We used to say that Paris was the biggest Portuguese town. This opening was very important. This was complemented by the entrance of a new generation of professors. There were only two schools. Carlos Ramos was not accepted in the school in Lisbon, so he came to Porto. He was a very intelligent man and he made many connections. He was a Bauhausian. Carlos Ramos was the director when many old professors had to be substituted and at that time there were no competitions, so Ramos was to choose and he chose a new generation, very young people, the best, really. Some of the old professors remained there for a few more years, and the new ones were not being paid then, they were



umjetnosti. Zanimala ga je moderna, borba za modernu, ali bio je jako povezan s tradicijom Portugala i vernakularnim. Ova je knjiga povezana s početkom rasprave o internacionalnom stilu koja je ubrzo potom stigla do CIAM-a. Ove promjene koje su bile tako očite, na primjer u talijanskoj arhitekturi neoracionalizma, imale su veliki utjecaj na projekte društvenog stanovanja nakon Drugog svjetskog rata. Alvar Aalto bio je vrlo značajna figura u cijeloj južnoj Europi, kao i u Portugalu, jer je bilo toliko zajedničkih točaka. Finska je, na primjer, postala nezavisna nakon Drugog svjetskog rata, nije bila industrijalizirana i bilo je poteškoća s izgradnjom u betonu. Imali su, međutim, mnogo obrtnika i imali su drvo. Događanja u sjevernoj Europi također su imala zajedničkih točaka sa situacijom u Portugalu, koji isto nije bio industrijaliziran i koji je bio, po shvaćanju tog vremena, periferan. Mnogo zajedničkih točaka.

ORIS — Dodao bih osjetljivost za krajolik i prirodu; to je također zajedničko Finskoj i Mediteranu. ¶ ÁLVARO SIZA VIEIRA — Puno je zajedničkih točaka, a osobito je zanimljivo da je Alvar Aalto, arhitekt sa sjevera, bio jako povezan s mediteranskom arhitekturom.

ORIS — Mediteran je na njega ostavio traga kada je kao jako mlad njime putovao. ¶ ÁLVARO SIZA VIEIRA — Da, to je bio razlog. Potom su se, u ovom kontekstu, neki arhitekti, grupa

volunteers, but this generation was anxious for formulation of everything — the course, the professional condition of architects. Because architects were not considered as important as engineers. There were few of them and their opinions was not as appreciated. I was a good student in secondary school and friends would tell me: you were a good student, you had good classification — how could you go to study architecture? When I was beginning, I made three houses and a restaurant, and one builder for a new work would consider me an engineer, and I told him *I am not an engineer, if you want to treat me in line with profession, I am an architect*. And he said — *but I respect you so much, I admire you so much, so for me you are an engineer*. ¶ So that was going on in the '50s. A new generation of professors, very well chosen, an opening in the regime. Professor Távora was a member of CIAM, for example. The school in Porto was small, and the relations were very good — partly because of the small difference in age between professors and students. And also, in those years the news came by *L'architecture d'aujourd'hui* and a famous book called *Brazil Builds* of the new Brazilian generation — Niemeyer, Lucio Costa, Reidy and others — their work had a strong influence, in part because of the connection between Portugal and Brazil. Before this, when I entered school, in the fight for modernity was Le Corbusier. And Niemeyer was in sequence of Le Corbusier, so it was like a natural evolution. And, from then on, begun the normal increase in information, in contacts, in influences, that, after the end of WWII, multiplied: the architects of the north Italian neo-rationalism, English reconstruction, America, the work of exiled chairmen in America, Japan.

ORIS — These influences are related to the different international currents, but was there something very specific for Portugal? How about the discussion about the incorporation of vernacular lessons into the modern idioms; was that present in the architectural debate of that time? ¶ ÁLVARO SIZA VIEIRA — There are different reasons for that. One, that had much importance, begun with a small book, a small publication made by Távora, called *The Problem of the Portuguese House*. There were later comments on the book saying that it was informed by the regime book called *The Portuguese House*. That was a kind of Bible of models. A style lexicon. And Távora was already open to other things, but very much interested in history and art history. He was interested in the Modern, fighting for the Modern, but also very related to the tradition in Portugal and to the vernacular. And this book was also related to the beginning of the discussion about International Style that soon arrived to CIAM. So these changes that were so clear,



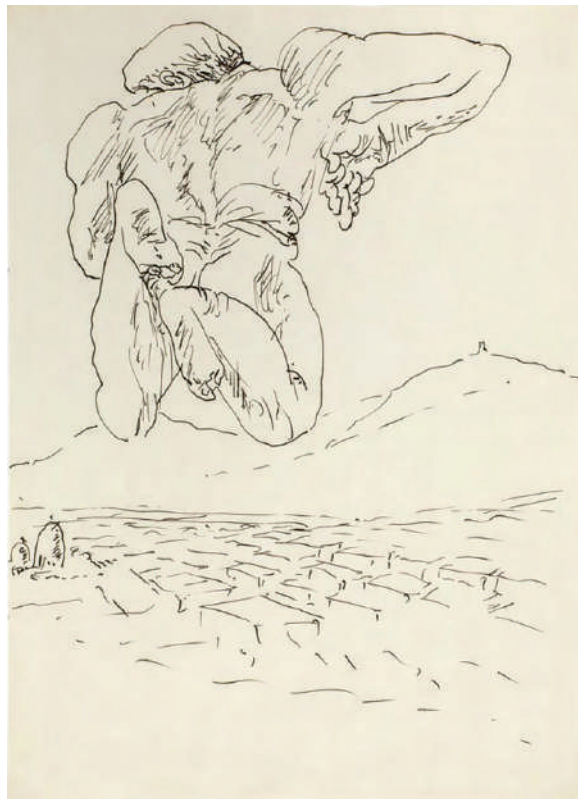
(AS) profesora, prvi put okupili – jedni iz Porta, a drugi iz Lisabona, jer dva fakulteta ranije nisu bila povezana.
 ORIS — Je li bilo razlika između njih? ◀ ÁLVARO SIZA VIEIRA — Lisabon je bio blizu centara moći i tako kontroliran, a Porto je ostao malo po strani.
 ORIS — Bila je to, na neki način, sloboda periferije u Portu.

for instance in Italian neo-rationalist architecture, had much influence on social housing after WWII. Alvar Aalto was very important in the entire south of Europe and also in Portugal because there were many common points. For instance, Finland became independent after the WWII, it was not an industrialized country, and they had difficulties to build in concrete. But

(AS)

Skice naselja ▶
 Quinta da
 Malagueira i
 okolnog krajolika

Sketches of ▶
 the Quinta da
 Malagueira
 Estate and the
 surrounding
 landscape





✦ ÁLVARO SIZA VIEIRA — Bilo je više slobode i manje kontrole. Italija, talijanska kultura, bila je jako važna; film, neorealizam, književnost i arhitektura, nova arhitektura. Informacija je bilo sve više, počeli su pristizati japanski časopisi. Istraživanje vernakularne arhitekture objavljeno je u dva sveska koja je platila vlada. Sveske su izradili profesori i studenti organizirani u

they had a lot of craftsmen and they had wood. Then, things that appeared in north Europe had many points in common with the situation in Portugal, also not industrialized, also in the concept in that time, peripheral. Many points in common.

ORIS — I would add sensitivity for landscape and nature, that's also in common in Finland and the Mediterranean.

✦ ÁLVARO SIZA VIEIRA — There were many common points, interesting because Alvar Aalto, an architect from the north was very much related with the Mediterranean architecture.

ORIS — He was influenced by the Mediterranean as a young man, through his travels. ✦ ÁLVARO SIZA VIEIRA — This is the reason, and then, in this context, some architects, a small group of professors, came together for the first time – some from Porto, some from Lisbon, because before the two schools had no relation.

ORIS — And there was difference between the two schools?

✦ ÁLVARO SIZA VIEIRA — Lisbon was near the power and, in that way, controlled by the power, and Porto was a bit aside.

ORIS — So it was in a way a freedom of periphery, in Porto.

✦ ÁLVARO SIZA VIEIRA — It was freer. There was less control. And Italy, Italian culture was very important, with cinema, neorealism, literature and architecture, new architecture. The information began enlarging, the Japanese magazines began arriving. The exploration of vernacular architecture was published in two volumes, paid by the government, made by some professors and some students, organized in teams that travelled through the country riding *Lambretta* motorcycles, because the roads were bad in the interior. The regime, the government paid for this research, and their motif could have been a sense of nationalism, but in fact, the people that conducted this research, almost all of them were active, as much

✦ Naselje *Quinta da Malagueira*, Évora, Portugal, 1977. – 1998., fotografije iz 1980-ih (crno-bijele) te danas (u boji)

✦ *Quinta da Malagueira* Estate, Évora, Portugal, 1977–1998, photographs from the 1980s (black and white) and today (colour)

✦ Na Sizinim skicama Malagueire često se uz arhitekturu pojavljuju portreti stanovnika i suradnika

✦ Siza's Malagueira sketches often show portraits of residents and collaborators along with architecture





(F)

▲
 Socijalno
 stanovanje
 Bouça, Porto,
 Portugal,
 1973. – 1977.,
 2001. – 2006.

▲
 Bouça Social
 Housing, Porto,
 Portugal,
 1973 – 1977,
 2001 – 2006

timove koji su proputovali zemlju na *Lambretta* motociklima jer su ceste u unutrašnjosti bile u lošem stanju. Istraživanje je platilo režim, vlada. Njihov je motiv mogao biti nacionalistički, ali većina ljudi koji su proveli ovo istraživanje bili su aktivni, koliko su to mogli biti, u opoziciji; u različitim organizacijama, katoličkim, komunističkim, itd. Napravili su diskurs, *raconto*, stvarnog stanja i života u Portugalu; fotografije, crteže, opisujući životni kontekst kakav je bio u stvarnosti. Ovaj je rad ostavio velik trag.

ORIS — Spomenuli ste neorealistični film. Kada pogledam fotografije projekta u Malagueiri, podsjećaju me na scene neorealističnog filma. Jeste li možda interpretirali ove vernakularne teme u tom projektu? ▼ ÁLVARO SIZA VIEIRA — Na neki je način to druga stvar jer je Malagueira izgrađena nakon revolucije i nakon SAAL programa – vladinih programa stanovanja u siromašnim dijelovima gradova. To su bili programi koji su uključivali korisnike. Malagueiru bi trebalo tumačiti u ovom kontekstu. Više je rezultat ovog konteksta i ekonomskih ograničenja, uvjeta ovih programa. Budžet za ove projekte bio je jako ograničavajući. Vernakularno ovdje nije prisutno kao stil ili formalna odluka, već u vernakularnom koje možete naći u Alenteju, na primjer, vidjet ćete ekonomično optimiziranje

as they could be active, in opposition. From different quadrants, Catholicism, communism, and so on. Then what they made was a discourse, *raconto*, of the real conditions of life in Portugal, making photos, drawings, describing the context of life as it was really. This work was very influential.

ORIS — You mentioned neorealist film. When I look at images of the Malagueira project, it reminds me of the scenes of the neorealist films. Could it be that you interpreted these vernacular issues in the Malagueira project? ▼ ÁLVARO SIZA VIEIRA — In a way it is another thing because Malagueira is made after the revolution, and after SAAL programs, the government program for housing for the degraded areas of towns. These were programs with participation of users. And Malagueira should be interpreted in this context. So it is more the result of this context and economical restraints, conditions for these programs. There was a budget for this work that was very restrictive. Vernacular is there not as a style or formal decision, the vernacular you find in Alentejo incorporates economical ways to optimize the conditions for the houses. Because of the isolation there aren't many materials and you have to use very cheap materials – cement blocks and similar. The patio

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uvjeta stanovanja. Zbog izolacije, nema puno izbora materijala i morate koristiti jako jeftine materijale – cementne blokete itd. Jako dobro rješenje za kuće jest otvoreni atrij. Kuće u obliku slova L imaju otvoreni atrij i visoki zid, što stvara mikroklimu i poboljšava uvjete u kući. Visoki zidovi bacaju sjenu, a neki imaju i pergolu, što je dobar prijelaz u unutrašnjost kuće. Kuće uvijek imaju dva zajednička zida, što je jeftino, i dobro je obojati ih u bijelo za zaštitu od sunca jer je regija vrlo vruća ljeti. I, naravno, vernakularno se može koristiti na vrlo ekonomičan način. Rješava i problem povezivanja sa starim gradom. Mnogo je razloga za ovu opciju, kao uvijek u arhitekturi. Ne radi se samo o izgledu vernakularne arhitekture, već i ekonomičnosti, navikama ljudi koji također sudjeluju u ovom procesu. Prva i glavna odluka jest tlocrt naselja. Način na koji sam rasporedio kuće, a čega se dobro sjećam, adaptacija je utjecaja posjeta Pompejima. Zapravo, ako gledate snimke iz zraka, postoje sličnosti u organizaciji s Pompejima. Mreža, ali mreža osjetljiva na topografiju.

ORIS — Pitanje uključenosti građana u SAAL program vrlo je zanimljivo i napredno. Sjećate li se o čemu se radilo? Kako su građani mogli sudjelovati u oblikovanju arhitekture? ◀ ÁLVARO

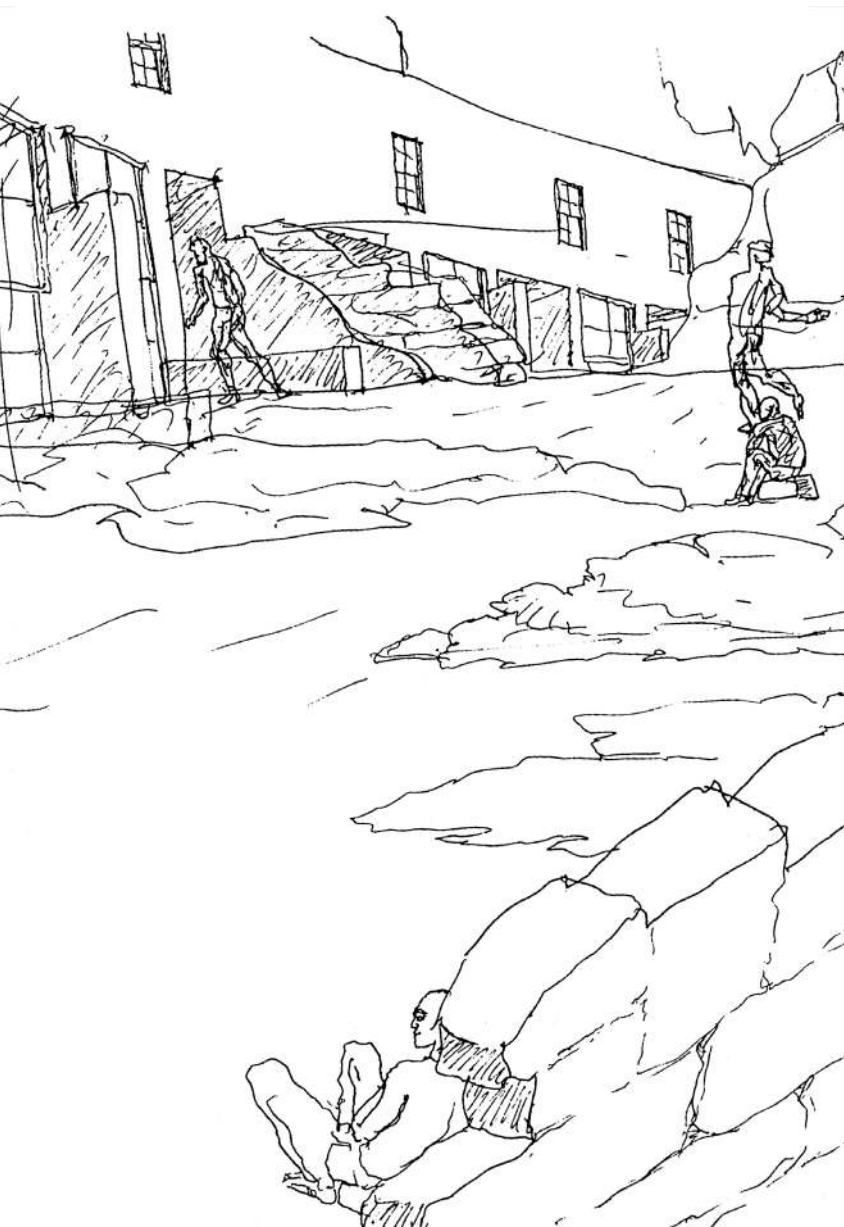
Alvar Aalto bio je vrlo značajna figura u cijeloj južnoj Europi, kao i u Portugalu, jer je bilo toliko zajedničkih točaka

Alvar Aalto was very important in the entire south of Europe and also in Portugal because there were many common points



◀ Socijalno stanovanje Bouça, Porto, Portugal, 1973. – 1977., 2001. – 2006., skica

◀ Bouça Social Housing, Porto, Portugal, 1973 – 1977, 2001 – 2006, sketch



is a very good solution for houses. There are L houses with a patio and a high wall. This creates a microclimate that helps the conditions of the houses. There is a shadow coming from the high walls, some inhabitants also put a pergola, so it's a good transition to the interior of the house. The houses always have two walls in common, which is cheap, and painting them white is good for sun protection, because that region is very hot in summer. And, of course, vernacular is there because it can be applied in a very economical way. It also resolves the problems of relation with the old town. There are, as always in architecture, many reasons for this option. It is not only the image of vernacular architecture, it is also economy, the habits of people who also participate in the process. The first and main decision is the plan. The way in which I distributed the houses here, that I remember very well, was an adaptation influenced by a visit to Pompeii. And, in fact, if you see the aerial views, there is some similarity in the organization with Pompeii. A grid, but a grid sensitive to topography.

ORIS — The issue of participation of the citizens in SAAL program was very interesting and advanced. Can you recall what the participation was about? How citizens could participate in forming of architecture? ▼

ÁLVARO SIZA VIEIRA — The SAAL in Porto involved a typology called *ilha*, which means an island. In Porto there are these houses from the 19th century, 18th century, with a garden, long. When the industrialization came, that begun very strongly in Porto, because of the English influence (they had strong connections with Portugal through port wine interests and association of the English and the Portuguese), the first houses were built, for the workers, within these gardens. Back to back houses with a common wall, a corridor, collective bathroom, sized 4.5 m by 4.5 m for a family. Sometimes with two levels, with access to level one by gallery. Apparently, this was an English model used, back to back housing adapted to local conditions. In Porto, in the 19th century, half of the population lived in these houses. They were communities. The spaces were so small so there was a mixing of solidarity, connections, and also conflicts. This SAAL program was directed mainly for these people — half of the population — a very significant number of people. This program was organized by the new government in Porto, in Lisbon, and in Algarve. In Porto and in Lisbon it was the same, there were teams, obligatory with an architect director, and then many students worked there, because the school was in the middle of this. We had meetings with people to discuss the houses. The interesting thing is that we began discussing the interior of the houses, but soon we were discussing the town, the infrastructure, the relations, and even structure. In this

▲
Socijano stanovanje
São Vítor,
Porto, Portugal,
1974. – 1977., skica

▲
São Vítor Social
Housing,
Porto, Portugal,
1974 – 1977, sketch

SIZA VIEIRA — SAAL u Portu uključivao je tipologiju nazvanu *ilha*, što znači otok. U Portu ima kuća s velikim vrtom, a potječu iz 18. ili 19. stoljeća. Kada je došlo do industrijalizacije, koja je snažno započela u Portu, pod utjecajem iz Engleske (postojale su snažne veze s Portugalom kroz interese i udruženja engleskih i portugalskih proizvođača vina porta) gradile su se prve kuće za radnike unutar ovih vrtova. Bile su to kuće u nizu, sa zajedničkim zidom, hodnikom, zajedničkom kupaonicom, kuće dimenzija 4,5 m x 4,5 m za jednu obitelj. Neke su imale dvije razine, a prvom se katu pristupalo preko galerije. To je očito bio



(AS) engleski model kuća prilagođenih lokalnim uvjetima. U Portu, u 19. stoljeću, polovica stanovništva živjela je u ovim kućama. Bile su to zajednice koje su živjele u tako malom prostoru da je bilo solidarnosti, povezanosti i, također, sukoba. Program SAAL uglavnom je bio namijenjen ovim ljudima, polovici stanovništva, vrlo značajnom broju ljudi. Taj je program u Portu, Lisabonu i Algarveu organizirala nova vlada. U Portu i Lisabonu bilo je jednako: organizirani su timovi koji su obavezno imali arhitekta kao voditelja, a u njima je radilo puno studenata jer je u središtu svega bio fakultet. Imali smo sastanke na kojima bismo s korisnicima raspravljali o kućama. No, zanimljivo je bilo da bismo počeli razgovarati o interijeru kuća, ali bismo nastavili razgovarati o gradu, infrastrukturi, odnosima pa čak i konstrukciji. U ovom revolucionarnom kontekstu u trenutku u kojem je bila zauzeta općina, ostala je uprava sastavljena od vojnih skupina revolucionara te komisija koju su činili stanari. Raspravljali su o kućama, ali i o tome kako cijeli projekt utječe na grad kao cjelinu. Rasprava se na kraju vodila o gradu. No tada je dolazilo do sukoba interesa, spekulativnih interesa i to je bilo jako loše. Dvije godine kasnije politička situacija utjecala je na revoluciju i programi su srezani.

ORIS — Što je zanimalo građane u vezi grada? ◀ ÁLVARO SIZA VIEIRA — Rasprava je započela s dvije teme. Prvo, potrebom i borbom za dobro društveno stanovanje te da isto ostane

revolutionary context, in the moment when the municipality was invaded, there remained the administration by the military groups of the revolution, and a commission of inhabitants. They began to discuss the houses, but then they started seeing how this had to be related to the town as a whole. In the end, the discussion was about the town. But in that moment

▲ Socijalno stanovanje (AS) São Victor, Porto, Portugal, 1974. – 1977.
▲ São Victor Social Housing, Porto, Portugal, 1974 – 1977

Socijano stanovanje São Victor, Porto, Portugal, 1974. – 1977., skica ▼

São Victor Social Housing, Porto, Portugal, 1974 – 1977, sketch ▼



Bilo je u Portu više slobode i manje kontrole. Italija, talijanska kultura, bila je jako važna; film, neorealizam, književnost i arhitektura, nova arhitektura

It was freer. There was less control in Porto. And Italy, Italian culture was very important, with cinema, neorealism, literature and architecture, new architecture

u središtu grada. Osjetili su potrebu za zajedničkim radom. Postali su stoga solidarni i snažni. To je bio prvi razlog. Drugi je bio osviještenost važnosti uloge i načina na koji se može doći do dobre infrastrukture. Bila je to vrlo zanimljiva rasprava i tada je uspostavljena stvarna veza između stanovništva i projekata, koja nije bila pasivna. Bilo je rasprava i sukoba, ali uvijek se nalazilo rješenje. Bio je to obrazovni proces. Bilo je nužno jako paziti i snaga ovog velikog područja bila je također važna; snaga ovog društva da izbjegne transformirajuće i manipulirajuće procese.

ORIS — Nekako je danas teško zamisliti ovakvu vrstu zajedničke rasprave o gradu. Zaista ne vidim među građanima ovakvu vrstu interesa za grad koja bi se razvila do razine političke akcije. Ovo je naravno bila iznimna situacija jer su ljudi živjeli u jako lošim uvjetima; razvili su duboki osjećaj zajedništva i znali su čemu teže. ¶ ÁLVARO SIZA VIEIRA — Bilo je to također u kontekstu potpune transformacije društva. Sve se mijenjalo; bio je to značajni i vrlo poticajni trenutak. Bilo je to i zbog prošlosti, ljudi su neposredno prije toga napuštali Portugal zbog loših uvjeta. Režim je takvo stanje želio zadržati kako bi izbjegao društvene sukobe i revolucionarne pokrete. To je bila jedna od tema, a bila je tu i čitava drama oko vojne prisile i regrutiranja za borbu u Africi. Nekom bi se studentu koji se jasno protivio režimu — koliko je to mogao, a da ne završi u zatvoru — prekinuo studij i poslalo bi ga se u rat u Afriku. Radilo se o vrlo specifičnom kontekstu koji je dobio zamah nakon moćnog položaja vojske.

ORIS — Vjerujem da je projekt u Malagueiri, kao i drugi

there was a collision of interests, speculative interests, and this was bad. In two years the political situation had influenced the revolution, the programs were cut.

ORIS — And what were the citizens interested in terms of the city? ¶ ÁLVARO SIZA VIEIRA — The discussion began with two things. One, the need and the fight they were making for good housing and to stay in the centre of the town. They felt the need to work together, they became solidary, and strong. That was one reason. The other reason was the awareness of the role and the way to get good infrastructure. It was a very interesting discussion and a real connection was established between the population and the projects, which was not passive. There were discussions and conflicts, but always arriving to a consensus. It was a process that educates. It was necessary to pay much attention and, of course, the importance was brought to the strength of this big area, of this population to avoid transforming, manipulating processes.

ORIS — Somehow it is hard to imagine this type of collective debate on city today. I really don't see this kind of interest for the city among the citizens that would reach the level of political action. Of course, this was a specific condition because they were living in poor conditions, they developed profound sense of community and they knew what they were aiming at. ¶ ÁLVARO SIZA VIEIRA — And that was in the context of the total transformation of the society. Everything was transforming, it was a moment of big impulse. And it had some past because people had recently had to emigrate because of the conditions in Portugal. And the regime wanted to maintain that because it was a way of avoiding social conflicts and revolutionary movements. That was one of the points, and also there was the drama of military check to go to fight in Africa. A student in the university that was clearly opposed to the regime, as clear as one could be without being imprisoned, would be expelled from the course and sent to. So it was a very particular context that gave an explosion after the mighty position of the military.

ORIS — I guess that the Malagueira and other social housing complexes that you designed underwent some changes. People changed architecture, added some elements, appropriated buildings. Did you trace this process somehow? Are you interested in this type of changes? ¶ ÁLVARO SIZA VIEIRA — I made very strict regulations, even detailed, discussed with two cooperatives. But, I knew that with the passing of time those would not be respected. Anyway, this regulation left marks for the survival of the area. So, I'm happy when I visit because I can see many things, like a ceramic lion put on a wall, but the structure resisted to transformations and is very

kompleksi društvenog stanovanja koje ste projektirali, doživio neke promjene. Ljudi su mijenjali arhitekturu, dodali neke elemente, prilagođavali zgrade. Jeste li uočili takav proces? Zanimaju li Vas takve promjene? ¶ ÁLVARO SIZA VIEIRA — Odredio sam vrlo stroga i detaljna pravila o kojima sam razgovarao s dvije zadruga. No znao sam da se neće poštovati kako vrijeme bude odmicalo. Ta su pravila na neki način obilježila život na tom području. Sretan sam kad ga posjećujem i zamjećujem mnoge stvari, poput keramičkog lava na zidu, ali i strukturu koja je odolila promjenama i vrlo je živa, čak i usprkos počecima mobilnosti u ovom području – promjenom strukture stanovništva – kuće su i dalje nastanjene i u vrlo dobrom stanju. Moja je projektna odluka bila da ne napravim komercijalni centar, već da se sačuvaju područja, strateške točke u središtu tkiva, rezervirana za javne sadržaje, a nekolicinu sam i projektirao. Školu, sadržaje od koristi pojedincima ili zadrugama – npr. kliniku, kuće za siromašne, crkvu s društvenom infrastrukturom i kupolom u središtu. Ništa nije izvedeno jer je grad bio komunistički, vlada je bila socijalistička ili politike centra pa bi novac za kuće intenzivno dolazio u tjednima prije izbora, ali nikada nije dodijeljen za infrastrukturu. Infrastrukturu uz glavnu cestu financirala je zadruga. Glavna cesta koja vodi do starog grada ima natkriven prostor koji služi kao kanal za infrastrukturu i prostor za trgovine. Nešto je iskorišteno za komercijalne sadržaje, kafiće, kioske... No glavna infrastruktura nikad nije realizirana iz političkih razloga. Radio sam tamo 20 godina i na kraju, kad se promijenila politička struktura, socijalisti su pobijedili u Alenteju i njihova je glavna namjera bila eliminirati komuniste. Program je zaustavljen, kao i moj rad.

ORIS — Pokazuje se jedna od ključnih točaka Vašeg rada: važnost društvenog angažmana arhitekata. ¶ ÁLVARO SIZA VIEIRA — Rađanje, početak onoga što nazivamo modernim pokretom, njegova glavna karakteristika, neovisno o materijalima i stilu je društvena uloga arhitekture. U počecima moderne arhitekture bilo je jasno da je glavna ideja i aktivnost protagonista poboljšanje uvjeta u gradu za velik broj ljudi – društveno stanovanje u Nizozemskoj, Njemačkoj itd. Baza modernog pokreta, u smislu forme, bilo je društveno stanovanje. U tome ima kontinuiteta za onoga tko vjeruje u kontinuitet. Ako ne vjerujete u kontinuitet, već u nove oblike, to je druga stvar, ali vitalnost arhitekture nestaje. Danas prevladava ideja da su arhitektura lijepi oblici i slike. Uloga arhitekata je slika.

ORIS — No, srećom, nisu svi arhitekti takvi. Mnogo njih djeluje u smislu koji Vi zagovarate. ¶ ÁLVARO SIZA VIEIRA — Ne svi, ali ta tendencija povezana je s činjenicom da projekata društvenog stanovanja gotovo više i nema. I to ne samo u

alive, even with the beginning of mobility in this area – some people leave people and other come, but the houses are fully occupied and even quite consolidated. What I decided in plans was not to make a commercial centre, but preserve areas in the middle, in strategic points in the middle of the tissue, reserved for public facilities, and I designed a number of them. A school, facilities beneficial for the people, private or cooperatives – for instance a clinic, houses for the poor people, one church with social equipment, and a dome in the middle point, in the centre of it. Almost nothing was built because the town was communist; the government was centre or socialist, so money for the houses would come more intensively the week before elections, but for equipment it never came, for nothing. The equipment that existed along the main road was made upon the initiative of cooperative. There is a main road going to the old town with a protective covering that is also a channel for infrastructure and space for shops. And some are occupied with commerce, cafés, kiosks... But the main equipment was never realized and it was a political decision. I worked there for 20 years, then in the end, the politics changed, the socialist won in Alentejo and the main intention of socialists was out with communists. The program was stopped and so was my work.

ORIS — It shows one of the main points in your work; this is the significance of the social engagement of architect.

¶ ÁLVARO SIZA VIEIRA — Well, the birth, the beginning of what we call modern movement, the main characteristic, independently of the material or the style, more than that is the social service of architecture. In the beginning of modern architecture, it was very clear that those protagonists' main idea and activity was to improve the conditions in the town for the big number of people – social housing in Holland, Germany, and so on. The base of modern movement, in terms of forms, was social housing. Then it's in continuity with that, to those who believe in continuity. If you don't believe in continuity, but you believe in new forms, than it is another thing. But the vitality of architecture comes down. Today prevails an idea that architecture is beautiful forms, images. The role of the architect is the image.

ORIS — But, luckily, not all architects are like that. There are many of them who are working in your sense. ¶ ÁLVARO SIZA VIEIRA — Not all. But the tendency is connected with the fact that social housing, we can almost say, has disappeared.

Not only in Portugal, in France, in Holland, which were strong in this type of programs.

ORIS — Large-scale social housing started to disappear with the disappearance of the concept of the welfare state. Since this political idea is over, these types of programs are hard

Portugalu, Francuskoj i Nizozemskoj, koje su prednjačile u ovoj vrsti programa.

ORIS — Veliki projekti društvenog stanovanja nestali su s nestankom koncepta socijalne države. Budući da je ta politička ideja zamrla, ovu je vrstu programa teško financirati. Privatni kapital najčešće je povezan s razvojem stanovanja, uz neke iznimke. ¶ ÁLVARO SIZA VIEIRA — To je jedan od znakova ekonomske i društvene katastrofe kojoj danas svjedočimo. To je epizoda toga.

ORIS — Kratko bih se osvrnuo na drugi spektar teme stanovanja i pitao Vas o kući Casa António Carlos Siza koja je jako kompleksna u formalnom aspektu. ¶ ÁLVARO SIZA VIEIRA — To je kuća moga brata koja nije trebala biti skupa, ali uvjeti su se promijenili. Ono što se događa s arhitekturom odraz je događanja u ekonomiji, jednako kao u uvjetima života ljudi. Jedan dio razloga velikih transformacija u modernoj arhitekturi nestao je. Ne možemo okriviti arhitekta da se bave samo slikama jer to traži društvo. Moj je brat u to vrijeme bio inženjer i mogao je imati lijepu kuću u skladu sa svojim prihodima. No, do kraja izgradnje imao je problema jer su se povisili porezi i govorio bi: *Ne mogu tako, to je preskupo*. Bila je to kuća u gradu, samostalna kuća. U Malagueiri su također bile neovisne privatne kuće, ali u skladu s pravilima.

ORIS — Nacrti kuće jako su složeni, do neke mjere čak i

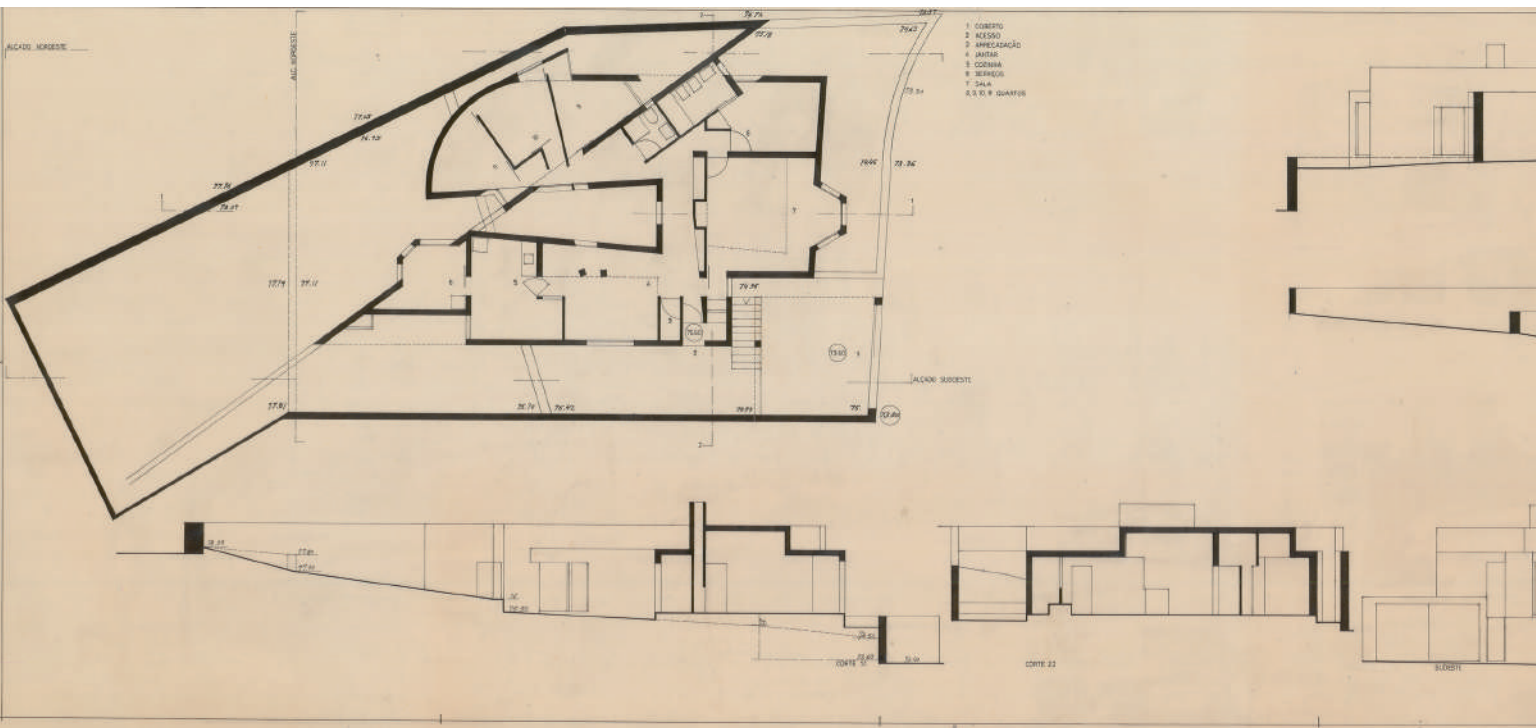
to finance. With some exceptions, private capital is mostly involved in the development of housing. ¶ ÁLVARO SIZA VIEIRA — It is one of the signs of the economic and social disaster that we are assisting today. It's an episode of that.

ORIS — I would shortly return to the other spectrum of topic of housing, and ask you about Casa António Carlos Siza, which is so complex in formal aspect. ¶ ÁLVARO SIZA VIEIRA — It is a house for my brother and it was not supposed to be expensive, but the conditions changed. What happens with architecture is a reflection of what happens in economy, in equality between the conditions of people. One part of the reasons for big transformation with modern architecture is lost, it is missing, we cannot put the fault on architects to deal mainly with images because the society demands that. My brother was an engineer at that time; he could have a place in convenient conditions according to his income. But, by the end of construction, he had difficulties because the taxes for the place increased and at the end he was saying — *I cannot do that; that is too expensive*. But it was a house in the town, an independent house. In Malagueira there were also independent private houses, but according to the regulations.

ORIS — But the plan of the house is very complex, it is even to some extent enigmatic when you analyse drawings. ¶ ÁLVARO SIZA VIEIRA — The complexity of that house mainly comes

Kuća Antonio Carlos Siza, Santo Tirso, Porto, 1978., nacrti

Antonio Carlos Siza House, Santo Tirso, Porto, Portugal, 1978, drawings



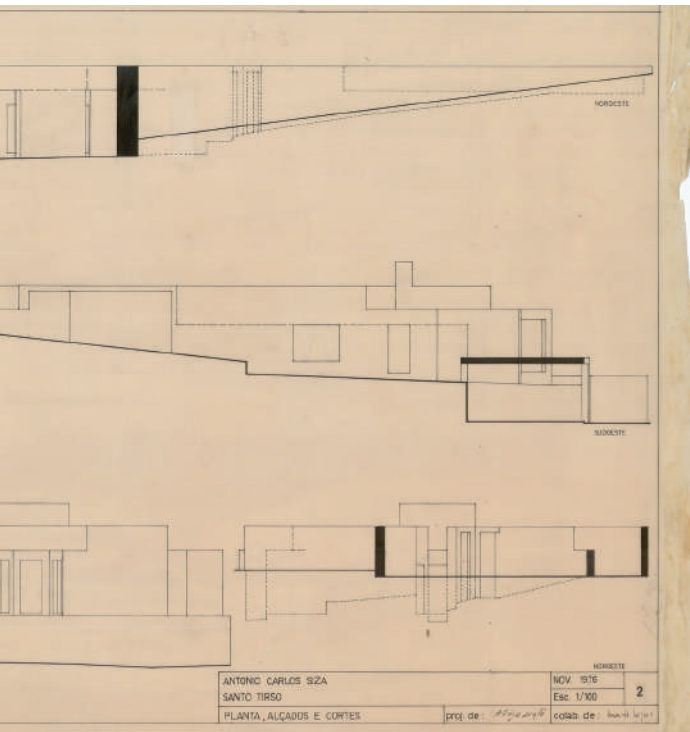
(HS)



◀ *Kuća Antonio Carlos Siza, Santo Tirso, Porto, Portugal, 1978.*

◀ *Antonio Carlos Siza House, Santo Tirso, Porto, Portugal, 1978.*

(HS)



from the strange form of the lot. You have a street, a front with maybe twelve meters or so, and then the plot changes direction. It was this that gave origin to the form. The complexity of the house is coming from the adaptation to the irregularity of the plot. If you are in that house, it is natural, you don't have the impression of complexity that you have in the drawings. When you are in the house, you feel it natural, not complex, in a way very simple. It's shaped like a U, with an entrance, a living room, and a kitchen, and rooms opening to the patio. This simple scheme had to adapt to the form of the site so that the free space becomes very natural.

ORIS — These shifts in plan are a reaction to the outer conditions of the site. Even when you look at the plan, you always draw these regulating lines that define the views towards the outside. **ÁLVARO SIZA VIEIRA** — We need to use and discover the main axes and proportions so that relations between the parts become natural in reality.

ORIS — I like these drawings because they show the traces and origins of decisions that were made during design. I really appreciate this effort in communicating ideas behind the project. It engages viewers into more active relationship with drawings and the project.

Kada sam počeo studirati,
Le Corbusier se borio za modernu
arhitekturu, a nakon Le Corbusiera
došao je Niemeyer

When I entered school, in the
fight for modernity was Le Corbusier
and Niemeyer was in sequence
of Le Corbusier

zagonetni. ¶ ÁLVARO SIZA VIEIRA — Složenost kuće uglavnom proizlazi iz neobičnog oblika zemljišta. Tamo imate prema cesti frontu od možda dvanaest metara ili sl. i parcela zatim mijenja smjer. Rezultat toga je oblik kuće. Složenost kuće rezultat je prilagodbe nepravilnom zemljištu. Ako se nalazite unutar kuće, sve je prirodno, nemate osjećaj složenosti koji nalazite u nacrtima. Unutar kuće osjećate se prirodno, nimalo složeno, na jedan način jako jednostavno. U obliku je slova U, s ulazom, dnevnom sobom i kuhinjom, sobama koje se otvaraju prema atriju. Ova jednostavna shema morala se prilagoditi obliku zemljišta tako da slobodan prostor postaje jako prirodan.

ORIS — Pomaci u nacrtima odgovor su na vanjske uvjete zemljišta. Čak i kad gledate tlocrt, nalazite pravilne linije koje određuju poglede prema van. ¶ ÁLVARO SIZA VIEIRA — Moramo koristiti i otkriti glavne osi, proporcije, kako bi odnosi među dijelovima postali prirodni u stvarnosti.

ORIS — Sviđaju mi se ovi nacrti jer pokazuju tragove i izvore odluka koje su donesene tijekom projektiranja. Zaista cijenim Vaš trud u tumačenju ideja koje se nalaze iza projekta. Promatrače stavlja u aktivniji odnos s nacrtima i samim projektom.

Álvaro Siza Vieira pri posjetu Oris Kući ►
arhitekture u studenom 2014.

Álvaro Siza Vieira during a visit to the Oris House ►
of Architecture in November 2014



